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other tassel, attached to the former, is obviously akin to the button or 'hetszke,' which the Japanese passes under his tight-fitting sash or belt, in order to secure to his person his sword, medicinal-box, or what not. The South Sea Islander notched his paddle handle for the self-same purpose as we have in view in binding twine round the handles of our cricket bats. The same necessity of a firm grip (which the smoothness, common to most of the hard substances employed, rendered uncertain) led to the enrichment of the handles of all weapons, until we find in the Renaissance the most wonderful carving on sword and dagger hilts. Facility of grasp has sometimes led to beautiful modifications of the form of the handle itself, sometimes to its incrustation with rich, ingenious, or fanciful ornament. And then what variety of design has arisen from the necessary relation of the handle to the spout in the utensils of everyday use. Such a consideration as the need of using some material that shall be a non-conductor in the handles of vessels destined to hold hot liquids, has given rise to many beautiful as well as ingenious devices. From the moment of its introduction the door handle was seized as an occasion for ornament; locks and hinges were accepted by the mediæval metal workers as an invitation to decorative treatment; and the art of the smith is one that has, on the face of it, grown out of necessity."

The designs of Mr. Day, reproduced in our supplement, contain valuable suggestions for the designer or decorator who will take the pains to find them.

A TRANSFORMED CABINET.

AN original way of utilizing an old carved wooden cabinet attracted attention recently. The whole of the interior had been removed, and only the two sides and the front remained. It was fixed to the wall on each side of the fireplace, two cushioned seats fitted in at the sides, part of the front cut away for the entrance, and a most snug chimney corner was the result. The fireplace was a small one. A lamp was suspended by a chain from above, and the light thrown down by a rose-colored shade. Shelves, containing odds and ends of china and a variety of knick-knacks, were arranged on the wall of the room and interior of the cabinet, and on a level with the top of it was a shelf containing quaint vases, etc., which could be seen with advantage from the room. The cabinet was one of the tall, old carved oak ones to be met with in country houses, and the perversion of its original use was owing to the inventive powers of a gentleman who wished to embellish in some decided way the plainness of his ordinary looking little fire-place, and give an artistic aspect to his "den." The effect was extremely good. The sides of the cabinet were not very deep, and the entrance was tolerably wide, so that the general heat from the fire was but little decreased.

PHOTOGRAPHIC NOTES.

SENSIBLE advice to mothers who take their children to be photographed is given in the circular of an English photographer. It is as follows: "Say nothing to the child about how it is to sit, stand, look, or behave—about sitting still. Be content to bring the child, and leave the management to the artist. Daily experience has taught him what is most certain to ensure a graceful and pleasing result."

Sarony has photographed on large panels, 10½ x 17 and also imperial size, the beautifully sculptured "Ophelia" by Mlle. Sarah Bernhardt illustrated on our first page. He has also reproduced in imperial size the statuette of the actress herself. Sarony has secured the exclusive right to copy the sculpture which Mlle. Bernhardt has brought with her or that she may make during her stay in this country.

Rockwood, of Union Square, recently perfected abroad and has introduced here with great success the new bromide emulsion process, by means of which portraits are now made in one or two seconds under a portrait light, and out-of-door pictures in a fraction of a second of time. As Mr. Rockwood makes a specialty of photographing children, the value to him of this invention must be great indeed.

To those anxious to take photographic records of artistic material, The Artist suggests that if they know

nothing of the requisite manipulation, they may procure a few of the "gelatine" plates, expose with a "satchel" or "pocket" camera, of which there are numerous good makers, as well as of the plates, and return those for development to the vendor. Many a rustic figure or group of cattle well posed are to be "bagged" in this way at little cost.

The demand for photographs of Sarah Bernhardt is so extraordinary that Sarony, with all his resources, is unable to keep up with his orders.

RELIGIOUS SYMBOLISM IN ART.

III.

THE ship, taken from the ark of Noah, is a well-known type of the church of Christ. It is often represented with a flaming cross in its midst. Arrows, wheels, anvils, cauldrons, pincers, fire, and flames are all signs of martyrdom, and are generally used to denote the exact death the person represented suffered. A shell is a sign of pilgrimage, a skull of penance.

The animals that have scriptural symbolical meanings are the lion, dragon, hart, unicorn, lamb, serpent, dove, pelican, peacock, eagle, and bull. In illuminated manuscripts these animals are all introduced in borderings and capital letters, particularly during the fifteenth, sixteenth, and seventeenth centuries. The lion, in remembrance of "the Lion of the tribe of Judah," is typical of Christ. It is also used to represent fortitude and resolution and death in the arena. The lion, introduced into pictures of St. Jerome, was intended to denote the character of that saint, and his habit of dwelling in the wilderness.

The dragon is the emblem of sin and idolatry, the legend of St. Michael subduing the dragon being typical of the victory of the church over paganism. It is frequently used as a representation of the devil; in old manuscripts it is often drawn in the shape of a winged crocodile; but the dragons of the Middle Ages were represented with heads like serpents, sometimes with three or five heads, and the beast of the Apocalypse or Satan is depicted with seven heads. The serpent is almost identical with the dragon; it is an emblem of Satan and of sin and wickedness, and Christ treads it under foot. When represented with its tail in its mouth, it is an emblem of eternal punishment. Hell, in old paintings, is always represented as the mouth of a huge serpent, from whose jaws flames and smoke are emitted. The serpent by the Egyptians and other ancient nations was considered the symbol of eternity and immortality. This meaning was transferred by the early Christians to the plain circle, and the serpent was taken as a type of the fall of man, and of eternal woe.

The unicorn in ancient art was the symbol of chastity, as the belief existed that it never could be caught and tamed by anyone whose mind and life were not stainless. The Virgin Mary and St. Justina are the only saints who are allowed to appropriate this animal as one of their symbols.

The lamb is one of the well-known symbols of Christ. It is also used as an emblem of innocence, meekness, and modesty, or of sacrifice without blemish. It is used by John the Baptist in this last meaning. When holding a banner it is an emblem of the resurrection or victory, and when used in its divine attributes its head is encircled with a nimbus of four rays, arranged in the form of a cross, of equal length of limbs, the lower limb being hidden by the head of the animal. St. Agnes, the favorite saint of Roman women, is almost invariably depicted with a lamb at her side (a lamb without a glory), in order to show that she was considered to be the patroness of virgins and women of meek and modest lives. Christ is often represented as the Good Shepherd bearing a wounded or feeble lamb in his arms; but the absence of any kind of aureole surrounding the lamb's head will at once denote that it is not used in its most sacred character.

The hart or hind must not be confounded with the unicorn. It is a favorite symbol of the Psalmist to denote piety, and a religious turn of mind.

The dove is considered as a symbol of the Holy Ghost, and of the soul and of peace. It is used to denote the descent of the Holy Spirit in the baptism of Christ by St. John the Baptist, in the annunciation, and also in the gift of tongues to the apostles after the as-

cension of Christ. These doves have their heads encircled with the aureole, with rays; those that are emblematical of the soul have no aureoles, and are generally represented as issuing from the lips of dying martyrs. A dove bearing an olive branch is the type of peace; without the branch, and with closed wings, it is a symbol of simplicity and purity of heart.

The pelican, from the ancient notion that that bird feeds her young upon her own blood, was taken as an ancient symbol of the great sacrifice, and is often painted as flying above the cross. The phoenix is sometimes confounded in ancient missals with the pelican, but it should be used only as a type of immortality.

The peacock has fallen into disuse as a symbol, but it was engraved upon the tombs of early martyrs, and it appears in paintings of the fourth and fifth centuries. The early Christians accepted it as an emblem of a mortal who had put on immortality. Its present use as a type of worldly pride excludes it from being placed among letters of any century later than the fifth.

The eagle is looked upon as a symbol of the highest inspiration, and it is also considered to resemble one of the four beasts mentioned in the Revelations. For both these reasons it has been appropriated to St. John.

The bull is not much used, save as one of the four beasts, and as the emblem of St. Luke; it is employed as a type of sacrifice and of priestly power.

In early missal painting almost every saint in the long calendar, acknowledged as such by the Roman Catholic Church, had some distinguishing symbol that would at a glance tell the initiated the name of the person delineated. The symbols already explained were used for the purpose of depicting the virtues they represented, but as such virtues as love, innocence, and faith were practised and possessed by nearly all the persons deemed worthy of canonization, ancient limners introduced into their pictures, in addition to these symbols, some emblem or coloring to denote a particular personage.

Angels, as ministering spirits, stand next to the divine personages. They are divided into three grades, which are again divided into three. Of the first grade are seraphim, cherubim, thrones; the second, dominations, virtues, powers; the third, principdoms, archangels, angels. The three great functions of angels are messengers, choristers, and guardians.

The first order of angels—the seraphim, cherubim, and thrones—have no intercourse with mankind, being absorbed in adoration round the throne of God. The word seraph means love and adoration; the word cherub, to know and worship. This order derives its emanation direct from the Almighty, and transmits it to the lower grades. The duty of the thrones is to uphold the golden throne of God. Seraphim and cherubim are painted without bodies, with wings and heads alone. Their faces were depicted by the old masters in the likenesses of young men; the childish head was not known until the eleventh century, and denoted innocence. The bodiless head was intended to shadow forth a pure soul full of love and intelligence (the ancient masters always considered the head as the habitation of the soul); the wings, as the symbol of a spirit and as a type of swiftness, were retained. Up to the time of the fifteenth century the coloring of seraphim's wings was red, as a symbol of fire and love, while the cherubim were painted in blue, to typify light and knowledge; but later manuscripts use these two colors indiscriminately, and sometimes introduce green, yellow, and violet.

The thrones are represented as bearing thrones upon their heads, and surrounded by fiery aureoles. Their wings are generally colored green. The number of the wings given to seraphim, cherubim, and thrones varies, two, four, or six being the different numbers. These wings were painted of an enormous size, and sometimes had eyes like those on a peacock's tail introduced into them.

Denominations, virtues, and powers are angels in a human form; they are used as messengers of God, to carry out His plans for the universe.

The last order of angels, the principalities, archangels, and angels, is the grade that is most familiar to our minds, their functions being so directly given them for man's good. They are always represented as masculine, and of exceeding beauty, and at the height of physical strength. Female angels were unknown until

the seventeenth century, when they were introduced, though contrary to all conceived opinion about angels who are considered to be the types of the union of heavenly power and purity with manly intelligence and strength. Angels were created, and were, therefore, not eternal, but immortal, being created in a perfect form, from which they never vary. The child angels were in old times considered to be the souls of the redeemed, and in no way as forming a part of the celestial hierarchy. There is little mention of the prince-doms in ancient art; they are designated as powers, and painted as angels bearing lilies, and are considered as the especial guardians of earthly kingdoms, but they are not individualized or mentioned separately.

The archangels partake of the power of the prince-doms, and also are used as messengers like the angels. They are especially individualized, and particular mention of them is made in Scripture, and they all have distinct symbols. The Jewish traditions considered that they consisted of seven angels, and gave them names, all ending in El or God. The four first of these are the archangels, with which we are most familiar. Their names are Michael, Gabriel, Raphael, Uriel, Channell, Jophiel, and Zadkiel.

Michael (who is like unto God) was the especial protector of the Hebrew people, the commander of the heavenly hosts. He is always painted as a young and beautiful man, with flowing hair, and of celestial countenance. He wears a coat of mail (generally golden), and carries a sword, spear, and shield, but rarely wears a helmet. Sometimes his armor is dark crimson, and his mantle white, with flames or glories issuing from his forehead. He is generally depicted in the act of casting Satan out of heaven, Satan being represented as a winged dragon that Michael tramples under foot, at the same time piercing through its head with his heavenly spear. The fatal wound is always represented as being dealt at the head (or seat of the soul and power.) All these pictures are intended to symbolize the final triumph of the spiritual over the animal power of our nature. St. Michael is also looked upon as the angel of judgment, and in pictures of the Last Day bears the sword and the scales; he holds the balance evenly in one hand and the sword of justice in the other.

Gabriel (God is my strength) is the messenger of the Lord on important occasions, and the guardian of the celestial treasures. He is more particularly known in ancient art as the angel who appeared to the Virgin Mary, and in that character has been delineated very often; but, besides this act, he was the angel who instructed Joseph, who announced to Daniel that the captivity of the Jewish nation was over, who foretold the birth of Samson, the birth of John the Baptist, and the birth of our Lord. The angel Gabriel is always represented in flowing robes, and with wings of delicate hues, with a holy and lofty countenance.

Raphael (the medicine of God) is the representation of the guardian angels of mankind. The belief that every soul from birth to death was accompanied by angels was one of the doctrines of the primitive church. He is the embodiment of the heavenly guide for the soul through the evils and temptations of the world.

Uriel (the light of God) is mentioned in Exodus as "the angel who was sent unto me whose name was Uriel." He is the interpreter of prophecies, and for this reason bears a roll or book.

Channell (one who sees God) wrestled with Jacob, and is drawn of a lofty and commanding stature; he is dressed in white with wings of purple, with fillet and sandals of gold. He carries in his hand a cup and staff.

Jophiel (the beauty of God) is looked upon as the angel who turned Adam and Eve out of the garden of Eden after their fall. He is the guardian of the Tree of Knowledge, and bears the flaming sword that turns in every direction.

Zadkiel (the righteousness of God) was the angel who stopped Abraham when slaying his son, and showed him the ram bound in the thicket; he is always represented as holding a sacrificial knife.

Some pictures give the archangels characteristics quite different from those generally acknowledged. Thus when surrounding St. Thomas Aquinas, they hold in their hands the symbols that represent the particular virtues of that saint. St. Michael bears an olive branch for peace, St. Gabriel a book to show knowledge, St. Raphael a crown and sceptre to denote power, Uriel a church as the type of religion, Channell a cross and shield as the emblems of faith,

Jophiel flames of fire to typify piety, and Zadkiel a lily as the emblem of purity.

Angels are the rest of the heavenly host who present no distinct marks or names; they are represented as the messengers of God to man, and as the guardians and helpers of souls. They are drawn of mild and holy countenances, in robes of blue or white, with stars of gold upon their foreheads. In early art angels are always fully draped, and sometimes they are clothed as princes, sometimes as Levites and deacons, with alb and stole, and in other classical paintings, in tunic and pallium. White is the prevailing color of their draperies; but blue and red are allowed to the higher orders. In Venetian pictures the colors are sometimes yellow, and occasionally green; the Italian artists clothed them in flowing draperies of the most delicate tint, while the German painters overloaded their garments with jewels and gold, and painted them in the brightest colors.

Although angels are depicted as warring against the powers of evil, as fighting in the celestial armies, and as slaying and overpowering evil spirits, and breathing "vengeance, wrath, and fury" against God's and man's enemies, yet on the day of judgment the actual task of executing God's wrath is not performed by them; they only superintend it. Demons are the instruments employed. Fallen angels and the devil are often painted in all details like the true angels, only clothed and colored entirely in black. In a thirteenth century manuscript the expulsion of the fallen angels from heaven is conceived with great power. The angels are represented in the act of falling from heaven; those who have but just dropped are still in the likeness of angels, only black; the next exhibit some transformation, such as horns and talons, and those nearest to the gates of hell are turning into devils or monsters.

COLORED PHOTOGRAPHS ON CHINA.

AN improved process for the production of colored photographs on porcelain and earthenware has been patented by Mr. J. E. P. Lémery, of Paris, and is described by *The English Mechanic*. Hitherto, it is explained, "no one has been able to insure a perfect result, mainly because the photographic process destroys the balance of the color fluxes, which can never be restored with certainty. Hence the colors adhere but slightly, or not at all, to the porcelain or earthenware, and there is a partial or entire absence of glaze and development of color which are essential to the good appearance of the photograph. It will be readily conceived that if these operations rarely succeed in monochrome, they are much more difficult in colors. In fact, if the balance of the fluxes be destroyed by the operation, and if, at certain parts, tints due to more or less fusible oxides be added, a portion of the photograph will be destroyed at some parts and changed at others, and the color will not be developed at all at certain places. Moreover, unless the colors are applied to the photograph by a skilful artist, they greatly alter its appearance, and sometimes even entirely hide it. The object of this invention is, first, to restore to the color the balance of the fluxes, and, secondly, to modulate the colors by the photograph instead of covering the latter with the color."

The process is described by *The English Mechanic* as follows:

"Upon a glass plate, which has been carefully cleaned, the patentee pours the sensitized composition, made of the two following solutions, namely, manna, ten grammes (154 grains), dextrine, five grammes (77 grains), dissolved in distilled water, forty cubic centimetres (617 grains). Bichromate of potash dissolved to saturation in distilled water, sixty cubic centimetres (926 grains). These two solutions are mixed together and filtered. The relative proportion of the solutions may be varied according to the season. The plate so coated is dried by heat, and then exposed in a printing-frame under a positive, and after it has been sufficiently acted on, which may be ascertained by the color or by means of a photometer, it is developed in the dark-room with pure oxides—that is to say, without fluxes—of cobalt and iron, mixed with a little yellow for porcelain. For earthenware, gray color, different from that used for porcelain, is employed. Upon the plate collodion, prepared as follows, is poured: The flux for the color to be employed is finely ground by means of a muller with pure glycerine, and then diluted until sufficiently liquid, and this mixture is then added to 100 grammes of nor-

mal collodion at one per cent, shaken up in a bottle, and filtered through a fine cloth. After having poured the above composition on the plate, and allowed the collodion the necessary time to dry, the plate is first dipped in water, and then in a bath of carbonate of soda at from twenty-five to thirty per cent, and then again washed in plain water, after which the film, which separates readily from the glass, is transferred (with the collodion side uppermost) on to a sheet of paper coated in the following manner: Over a slow fire is dissolved a quantity of virgin wax, spermaceti, stearine, or other analogous substance, in about three times its weight of spirits of turpentine, or other spirits or oils. After the composition has sufficiently cooled, it is rubbed with a pad, as evenly as possible, upon the white paper, until sufficiently coated. Upon this coated surface the film before mentioned is, on leaving the water, to be floated or deposited with the collodion side uppermost; and, after draining, it is to be pressed between two sheets of blotting-paper, and when nearly dry a thin coat of spirit of turpentine is applied with a flat brush; it is then dried in the air or by a gentle heat. The photograph now presents the appearance of an ordinary paper print, except that it has not the same tint. When dry, it is colored by any known or suitable process, as with the ordinary ceramic colors, for example, and allowed to evaporate afresh, either in the open air or at a gentle heat. It now only remains to transfer the photograph to the surface to be ornamented, for which purpose the surface is heated, and then receives a coat of flat spirit of turpentine at the part where the photograph is applied thereon, with heat, and made to well adhere at all parts; after which, the paper can be readily peeled off. The article is then dried well, and fired in an ordinary muffle.

"The operation may also be effected in the following manner: A photograph is produced like those for enamels, by known means, and is developed with-oxides, as before mentioned. The plate is then coated with ordinary normal collodion at one per cent, without the addition of any flux. After careful washing, the photograph is transferred to paper in the manner before described, and then colored, after which it is applied upon the surface to be decorated. After thoroughly drying the latter at a quick fire, so as to completely evaporate the spirit, the following composition is poured upon it: The flux adapted to the color is first ground fine with flat spirits of turpentine, as before, and then mixed with normal collodion at one per cent, to which is added a little glycerine, according to the season, the whole being next filtered. The above composition is poured on to the print, so as to cover the whole uniformly. The spirit is then evaporated by heat, and the article fired in an ordinary muffle.

"Grisailles and cameos may be produced by either of the above processes; but instead of transferring them upon paper, they are deposited directly upon the surface to be decorated with the collodion underneath, after lightly coating the surface with gelatine. When the whole is well dried, the flux combination above described is poured on, and the excess allowed to drain off. The same process may be applied to gold, platinum, and silver, by applying their fluxes in the manner above indicated, and proceeding under the same conditions. It will be readily understood that the fluxes distributed in this manner are both in quantity and quality adapted to the quantity of color or metal employed to produce the photographic picture, and that the development of the color and the glazing should, in all cases, be effected with the most perfect delicacy and regularity."

A CORRESPONDENT of a London journal says: "It is often seen that, when a small piano is turned to the room, a table covered with pretty knick-knacks, and perhaps a vase with evergreens or flowers, is pushed against it, and a little valance is fixed to the piano back above the table, on which small pictures, miniatures, etc., are arranged. Underneath the table is either a low jardinière filled with miniature evergreens, or some ornamental waste-paper basket or box. I have seen Japanese hand screens arranged in slanting positions. Little curtains of velvet or satin looped back with large bows to show alternate flounces of satin and coffee-colored coarse lace underneath the table, attached to the piano back, have a pretty effect, and so has a mirror fitted to the back of a piano, with an ornamental frame, and a jardinière containing flowers at the base."